



Thursday, December 2, 2010
12:10 pm. Walter Hall

THURSDAYS AT NOON

Quattro Flute Quartet

Dianne Aitken
Susan Hoepfner
Leslie Newman
Camille Watts

PROGRAM

Eugène Bozza

Jour d'été à la Montagne (1953)
Pastorale
Aux bords du torrent
Le chant des forêts
Ronde

Eduardo Angulo

Eólica (2007)*
Entre verdes y lisandros
Sonares en penumbra
..y a la suerte se la lleva el viento

Sara Levi-Tanai

My Sweetheart (Machmad Levavi) (1960)
(flute quartet arrangement by Yoav Talmi)

Derek Charke

Raga Cha (2006)

**Canadian Première*

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Next on Thursdays at Noon

January 13, 2011
New Dean's Welcome

An all-faculty celebration to welcome new Dean Don McLean, with performances by faculty and student artists.



PROGRAM NOTES

Eugène Bozza (Nice 1905 - Valenciennes 1991) studied at the Paris Conservatoire, winning First Prizes for violin (1924), conducting (1930), and composition (1934). In 1934 he won the Prix de Rome with his cantata *La légende de Roukmani*. From 1939 to 1948 Bozza was the conductor of the Opéra-comique in Paris and then became Head of the Conservatoire in Valenciennes. His works include several operas, ballets, large-scale symphonic and choral works, but he is best-known for his many wind chamber works. As Paul Griffiths writes in the *New Groves Dictionary of Music*, Bozza's works reveal "...melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities".

Eduardo Angulo, born in Puebla, Mexico in 1954. He received his training first at the Mexico City Conservatory of Music and afterwards at the Royal Conservatory in The Hague, Holland, where he graduated with distinction. His works have been published and performed worldwide. To quote Arthur S. Leonard, "The composer, Angulo, is a self-described impressionist, an heir of Debussy and Ravel who speaks with a Spanish accent, of course, but perhaps not to such a degree as Rodrigo, the 20th century Spanish composer... As indicated above, this music is absolutely gorgeous, idiomatically conceived for the flute, tonal and tuneful, in a style that will be immediately enjoyed by anybody who has enjoyed Rodrigo's work. This is Mexican neo-Impressionism, music that would not be out of place as a film score but worth hearing without the accompaniment of screen drama."

Sara Levi-Tanai (1911-2005) was a multidimensional artist: a choreographer, poet, actor, and composer. She was known in Israel and globally for the unique body language she created with the Inbal Dance Theater (the "Inbalite" technique), and was its artistic director from the early 1950s to 1990s. For this life project, Levi-Tanai won the Israel Prize in 1973. Inbal's body language and repertoire incorporated a mixture of Yemenite folkloric elements staged on a theatrical, Western artistic platform. Her approach of a multidimensional performance including dance, theater, music, recitation, and acting was considered modern and innovative. Giora Manor defines her as the first modern Israeli multimedia artist. Sara Levi-Tanai's life and work was full of paradox and tension. She was of Mizrahi origin (Jews from Arab lands), from the Yemenite-Jewish community but also a universalist, an outsider in her own ethnic community due to her broad education, a traditionalist yet innovatively modernist, a world-renowned choreographer, and yet was initially trained to be a nursery school teacher. Levi-Tanai was an outstanding figure whose contribution to Israeli cultural life and the creation of a modern dance language cannot be underestimated.

My Sweetheart

A bird imprisoned its voice
when the scorching sun rose
a beautiful flower will confine its scent
as the spring casts its magical spell

Yes, my sweetheart is confined
inspired by my voice's joy
between twilights, at the opening of my tent.

Shall the valley run away fast,
Shall the river slip away from the sea?
Is night to day not a brother
as the moon to a dream?

Yes...

Machmad Levavi

Hitkala tzipor kolah
et hashemesh dom olah
perach chen yechala bosmo
et aviv kosem kismo

Ken yechala machmad levavi
aragato beron koli
bein arbaim, petach ohali.

Hayivrach hagai maher,
mehayam yachamok nahar?
Ha'ein ach halayil leyom
sahar leil lechalom?

Ken yechala...

Raga Cha is a transcription of an improvisation by Canadian composer Derek Charke. It is not based on any authentic Raga, but rather attempts to emulate the sound world through the use of various extended flute techniques. It is repetitive and meditative in character. The title 'Cha' is derived from the primary technique used to produce most sounds in this work, whereby the flutist must enunciate the word 'cha' to produce the desired effect. One of the flutes acts as the tabla, this is accomplished by singing and playing at the same time. Alteration between a low and high pitch is achieved, not by changing fingerings, or pitch, but by changes in vowel sounds and a sudden increase in air pressure, adding higher harmonics. Another flute takes on the role of drone, acting as the Surpeti (Swar peti) or Shruti Box. Two more flutes provide variations on a simple, descending, natural minor scale. Each part has its own distinctive rhythm, that taken as a whole sounds rather complex. A hemiola rhythm, 2 against 3, opens the piece. Later still 3 against 4 is introduced as the piece builds in complexity. Two thirds of the way into the piece the tonic changes from C dorian, to E-flat lydian. The tonic still further changes to G aeolian, then ultimately returns and ends on the original C dorian.

Derek Charke (born 1974, Fredericton, NB) is a composer, flutist and Associate Professor of music at Acadia University in Wolfville, Nova Scotia. His music is commissioned by world renowned artists such as the Winnipeg Symphony Orchestra, Symphony Nova Scotia, the Katona Twins, the National Flute Association and the Kronos Quartet, who so far have performed *Cercle du Nord III* and *Tundra Songs* more than 40 times to critical acclaim around the world. His music has been heard throughout Canada, USA, Europe, CBC Radio 2 and radio Canada, and at high profile venues such as Carnegie Hall, the Guggenheim Museum and the Walt Disney Concert Hall. A recipient of the NUFFIC grant to study with Louis Andriessen, Derek also received a BMI student composer award, a special mention from the Kubik Prize for *What do the Birds Think?*, and for four years was the recipient of a Presidential Fellowship, the largest awarded at SUNY Buffalo, where he completed a Ph.D. under the guidance of David Felder. Currently Derek Charke is Co-Director of the Acadia New Music Festival *Shattering the Silence*, an Associate Composer of the Canadian Music Centre and a Member of the Canadian League of Composers. In 2010 he was a distinguished guest composer at the Winnipeg Symphony Orchestra New Music Festival and a guest composer at the Newfound Music Festival in St. John's.

ARTIST BIOGRAPHIES

Dianne Aitken is on faculty at the Royal Conservatory of Music and the University of Toronto, and is a Member of the College of Examiners and Chair of the NFA New Music Advisory Committee. Recent activities include development of the Overtones Flute Series for Frederick Harris Music (2010) and revision of the 2010 RCM Flute Syllabus. Other publications include assistance in Hiroshi Koizumi's Technique for Contemporary Flute Music (Schott 1996), the 2006 & 1992 RCM Flute Syllabi, and the ACNMP Syllabi. Among performances in Canada, Europe, and the US with the Aitken/Tureski Duo, Barbara Hannigan, NMC, Esprit Orchestra, Array, COC, and Robert Aitken, she has also played on broadcasts of the CBC, CJRT, and CKLN. Her selected discography includes *ô Bali, à la claire fontaine*, *Spirit Song*, *Array Legacy*, *Henry Brant: Music for Massed Flutes*, and James Harley's Centrediscs recording of *Tyee*, commissioned by and for the Aitken/Tureski Duo. She is also active as a sessional and orchestral player, clinician, and adjudicator. With Robert Aitken, they sponsor the Aitken Award, administered by ACNMP at its annual Contemporary Showcase festival. Dianne Aitken received her Bachelor of Music (Performance) from University of Toronto, studying with Douglas Stewart. Postgraduate work includes courses in Europe, working with midi-flute & ISPW (IRCAM, Paris), Internationale Ferienkurse für Neue Musik (Darmstadt), Rencontres de la Chartreuse (Acanthes/Festival d'Avignon); Artist-in-Residence at the Banff Centre and personal study with Marcel Moyse, Greta Kraus, Pierre-Yves Artaud and Robert Aitken.

Canadian flute virtuoso **Susan Hoepfner** is a musician of international renown. James Galway calls her "one of the best talents of her generation." As a solo recitalist she performs throughout Europe, Asia, North and Latin America. Since her debut at the Teatro Colon in Buenos Aires, Ms. Hoepfner has performed as a guest soloist with the Toronto Symphony Orchestra, Lisbon Radio Orchestra, Calgary Philharmonic, Metropolitan Orchestre de Montreal, Sacramento Symphony, Canadian Chamber Ensemble, Manitoba Chamber Orchestra, Orquesta de Camera, among others. Her numerous recordings appear on EMI Classics, BIS, JVC Victor and Marquis Classics labels. Her soon to be released recording will feature American works for flute and piano. A graduate of The Juilliard School, Ms. Hoepfner is currently a member of the University of Toronto's Faculty of Music and the Glenn Gould School at the Royal Conservatory of Music. As Canadian Performing Artist for Yamaha, she travels and performs extensively throughout Canada giving masterclasses.

Leslie Newman completed her Bachelor of Music degree at the University of Toronto, studying with Douglas Stewart. Following graduate studies with Thomas Nyfenger at Yale University and Julius Baker at Juilliard, she settled in England. A successful audition for the BBC led to live solo BBC Radio broadcasts from almost every major centre in Great Britain, including the world-famous Wigmore Hall where she has appeared in recital three times. With Sir Simon Rattle and the City of Birmingham Symphony Orchestra, she toured Japan, South America, the United States and Europe. Festival appearances include Banff, Bogotá, Salzburg, Sorrento, the Stratford International Flute Festival (UK) and the Oregon Bach Festival. Her debut CD, *Beyond the Iron Curtain*, released by CALA/United, was described by Gramophone Magazine as an "...immensely worthwhile contribution to the catalogue." Leslie's latest solo CD, *Opera Fantaisie*, was recorded in London, England with world-renowned pianist John Lenchau. It has been described by Wholenote Magazine as "...faultless, perhaps even definitive readings of repertoire from the 'golden age of the flute'". Leslie holds the position of Principal Flute in the Hamilton Philharmonic Orchestra and teaches at the University of Toronto's Faculty of Music and the Glenn Gould Professional School.

Camille Watts has been a flutist and solo piccoloist in the Toronto Symphony Orchestra since 1990, positions she held previously with the Atlanta and Denver Symphonies. Camille attended the Cincinnati College-Conservatory of Music as a National Merit Scholar in the studio of Kyril Mags, graduating summa cum laude with honors. At 21, she became the youngest player in the Atlanta Symphony Orchestra under Robert Shaw, touring, recording, and performing as a soloist. She continued her studies with Keith Underwood, Robert Dick, Jack Wellbaum and Walfrid Kujala. Camille is Adjunct Professor at the University of Toronto Faculty of Music, where she teaches flute and piccolo, coaches chamber music, and leads seminars in the graduate program. She has also served as piccolo faculty at the National Youth Orchestra of Canada. As a massage therapist working with musicians, she joined a group of Toronto artists in creating the Artists' Health Centre at Toronto Western Hospital, and serves on the Foundation Board of Directors.